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September

1994

**in
TUNE**
SOUTH JERSEY'S MUSIC MAGAZINE

on the inside

*The
Rollins
Band*

Sausage

Helmet

*The
Tone
Bombs*

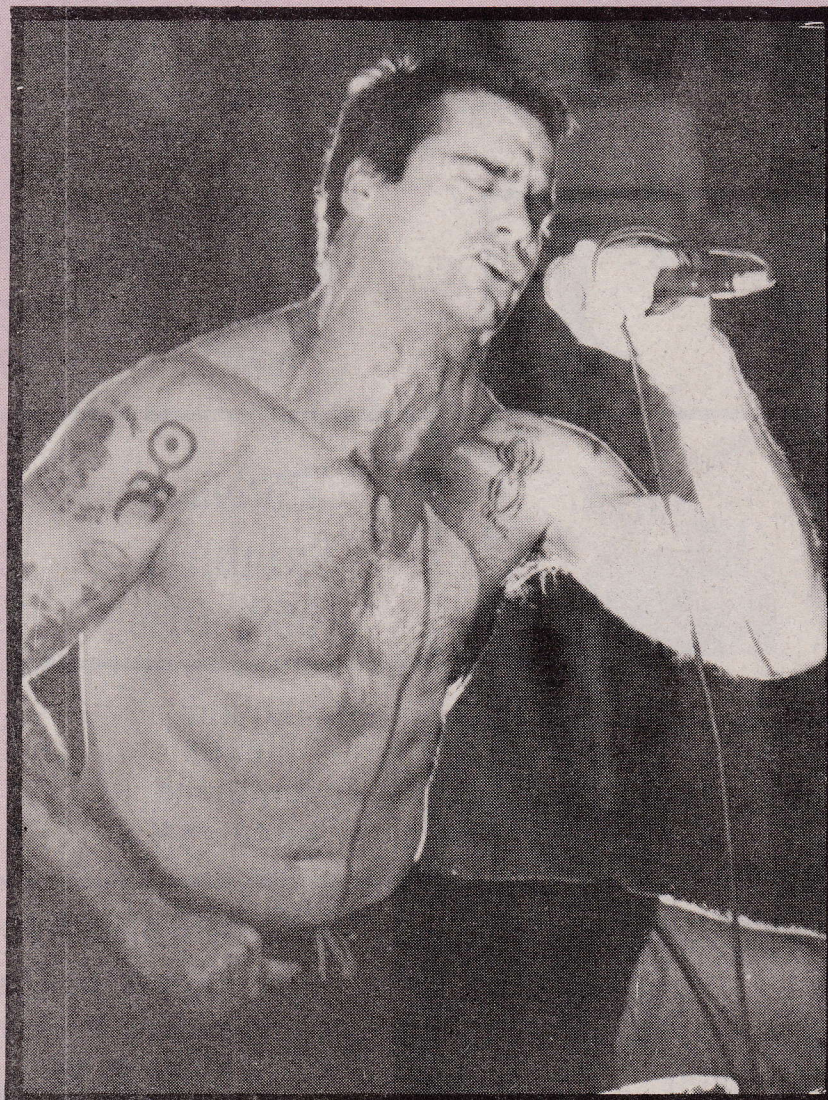
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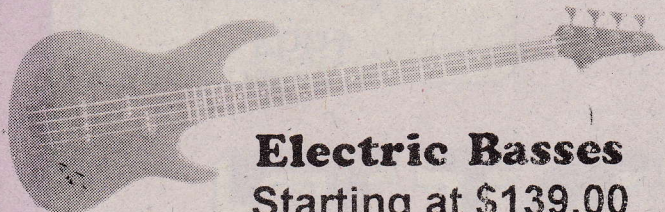
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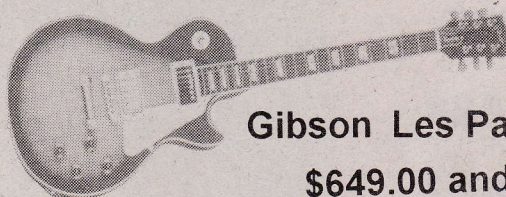


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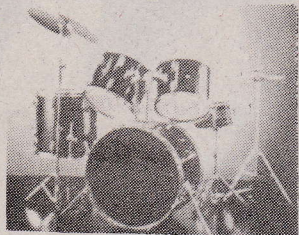
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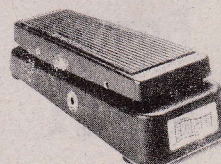
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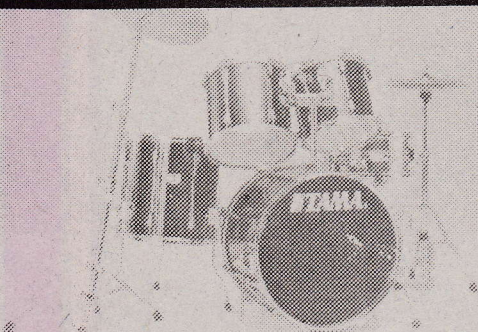
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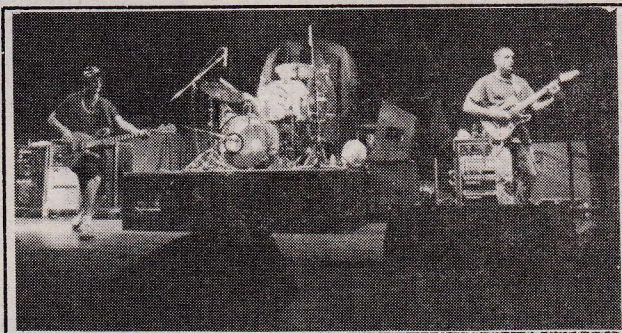
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**Inside
September's**



**Sausage
Page 10**



**Orange
Blossom
Special
Page 12**



**Wagonhead
Page 20**

The Wire.....	4
The Watchdog.....	6
The Rollins Band, Sausage & Helmet.....	10
Fair For All, Orange Blossom Special, The Tone Bombs, High Risk, 11:11 & Thriller.....	12
Girl of the Month.....	15
CD Reviews.....	18
Wagonhead, Jarra, Higbee & Friends.....	20
Lobster Blues News.....	22
H.O.R.D.E. Festival.....	23
Band Calendars.....	24
Yes.....	26
Classifieds.....	30
Area Concert Listings.....	31

**On the
cover:**

**Henry
Rollins.**

**See story
on
page 10**

**Photo by
Chewy**



T H E W I R E

Hey! Ho! Welcome to "The Wire" for Sept. Here's your B-days: KIRK RAMSEY (Phantasm) 714, JOE PERRY (Aerosmith) 44, JESSE JAMES DUPREE (Jackyl) 32, BLACKIE LAWLESS (W.A.S.P.) 38.....Ahh, what have we here? A new mag you may have noticed lurking about the area. I must admit that originally I was "poised to attack" and rag on this new mag due to the fact that its format is set up very much along the lines of IN TUNE magazine AND a "CHEAP" shot or two were taken at us by them as well! I guess I'll just have to settle for the old adage, "Imitation is the sincerest form of flattery."

On to the news.....Did ya catch DIANA ROSS, er...umm I mean MICHAEL JACKSON smooching LISA MARIE on the MTV Video Awards? Ha!! Please!! So tell me, Lisa Marie, how was it kissing a mannequin? Couldn't that have been any less staged?! They didn't have to do that for my benefit! I'm still having trouble focusing after viewing that scene! I hear now that Michael is helping her put out her own album. See, what people probably don't know is that (as far as I have heard) prior to this "marriage" she had submitted demos to practically every record company in existence and was turned down!! That tells me that some things just weren't meant to be, eh? (sorry, King).....DREAM THEATER keyboardist KEVIN MOORE has parted ways with the band to pursue a new direction. Moore's new replacement is JENS JOHANSEN, formerly of DIO & YNGWIE fame. Dream Theater's new disc "Awake" is due in Oct.....SLAYER will release their new \$500,000 disc, "Divine Intervention," on Sept. 27th.....MOTLEY CRUE canned a lot of their summer concert dates this year, citing poor ticket sales as the reason. See, that's what happens when you leave the "scene" for 4-5 years! (It's moves like that which allowed all of this "Modern Rock" and "Alternative" garbage to creep in and fester!! No one was minding the store).....New MEGADETH in time for Halloween!.....This year's FOUNDATIONS FORUM (a Hard Rock/Heavy Metal Convention) takes place Sept. 8-10 at the Burbank Hilton in CA. It'll be kicked off by keynote speaker "Terrible" TED NUGENT! (You people think I went off on KURT COBAIN; you should have heard Ted's rather "colorful" opinion of Cobain! Whew!!)

On a local note.....First I'd like to give a round of Thank Yous to: KIM of P'ville for contacting me and giving me all the great DEAD END KIDS stuff, (so you people really do pay attention to this column, eh?). MATT "The Mud Man" CAIRNES for the Woodstock '4 guitar pick, KIRK RAMSEY (Phantasm) for the stickers (it's about time! Ha! Where's the hat/T-shirt, bud?) and the birthday bash invite. I'll try and be there! By the way, Kirk sends his love, Pam!), BILL FARLEY for the NEW MINORITY hats and T-shirt, LAURA TIPTON of JAMES TURNER PRODS. for all the press kits and the bands who sent me demos this month: ROSE HILL, VICIOUS CIRCLE (see next month) and JOLLY ROGER. O.K. Enough! This is starting to sound like an awards acceptance speech! HA!.....SIX-SHOOTERS in A.C. kicked off its first couple of weeks with a bang and has some great nights like Tues. "Beat the Clock" night w/great drink prices, Weds. "Battle of the Bands" night with the first prize being the opening act for their national acts and an autographed guitar (\$1000.00 value! Also, for all of the local bands who



(photo by Ed Mason)

Tommy Conwell returns to Crilley's Circle Tavern, September 23rd

feel that they are "Too Big" or "Above" playing a Battle of the Bands on a Wednesday night, aren't you going to feel "real silly" when you find out who one of the reported judges is!!) and Thurs. "Hard Rock" night!! Some great acts are heading for a showdown at 'Shooters like "REVOLUTION MAKER," "RANSOMED SOUL," "JOHNNY "O"/CLASSIC DOGS," "THE NERDS," "BUDDY X" (Aerosmith show), "SKELETON CREW" (Van Halen show among others), "FLESH TUXEDO," "PHYSICAL GRAFFITI" (nationally acclaimed Led Zep show), "JOLLY ROGER" and "SKIN TRIPP." Speaking of the latter 2 bands, JOLLY ROGER are an outfit from Whitehall, PA., with a lot of energy and tunes to match! With its X-rated overtones, the tune "Lickety Split" is sure to get people moving! These guys are a total good time reminiscent of the old VAN HALEN "attitude" (even their hot-line messages are wild! Ha!). So make sure you're at Six-Shooters in A.C. on Thurs., Oct. 6th when this party rolls into town! SKIN TRIPP is a band from the Virginia/Wash., D.C. area that's coming to kick some tail at 'Shooters on Wed., Oct. 5th. I have their demo and they come off sounding along the lines of WHITE ZOMBIE with a cross breed of PANTERA and BIOHAZARD thrown in for some extra added ass kickin'!! Check both these bands out!

Once again, bands interested in bookings, especially for WEDS. "BATTLE OF THE BANDS" and THURS. "HARD ROCK NIGHT" call C.R.I. PRODS. at (609) 348-6558 or send press kits/demos to me c/o C.R.I. PRODS.....In the rumor dept., drummer RICK CAHALL left a message on my machine insisting that the rumors of his departure from BANSHEE have been greatly exaggerated! Guess we'll have to wait and see.....I spoke with drummer RON MILLER of ABSENT CHILD and he wanted you all to know that 'Child has a new vocalist but is still searching for that elusive

bassist. Interested? Call Darrol at (609) 660-0518 or Ron at (609) 296-0222.....Last but not least, BOB KIMMEL faxed me to inform everyone that since he closed the doors to his "Recording At Leisure" studio (I'm gonna miss banging my head on that pipe downstairs, Bob. Ha!) in June, he has opened a new multi-faceted production company called "MAJOR MUSIC PRODUCTIONS." In order to upgrade his production capabilities, he has moved his company into the brand new, state-of-the-art "GIANT STEPS" recording studio located in Absecon. Bob, who is a respected and well known musician and recording engineer/producer, has been responsible for productions of many local CD releases/demo packages from artists such as: SILENT WARRIOR, PALACE, BUGZY, HOME AT LAST and CYCLE OF SOULS. Bob and Major Music Productions can be reached at (609) 652-1932.....

Will someone from JADE HEART please contact me a.s.a.p. at (609) 348-6558 (C.R.I. PRODS.).....

Here's a closing thought for ya! Who cares if these "athletes" ruin the spirit of baseball with this "greed strike"? FOOTBALL SEASON IS HERE! Forget 'em.....Well, kiddies, I'm headin' out to grab a cold one. Ya comin'?

C-YA!!

--BOB CONOVER

*****ATTENTION LOCAL BANDS!! Don't forget, if you'd like to update your situation (new members, exiting members, studio news, demo reviews, birthdays, grunts, gripes, bitches, etc., send the info my way by mail or FAX at: C.R.I. PRODUCTIONS/PROMO., 4555 Catawba Ave., Mays Landing, NJ 08330. FAX line: (609) 348-6558.



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LESSONS FOR THE HISTORICALLY IMPAIRED

"Those who do not know history are doomed to repeat it." So goes the now famous warning. An admonition to recognize past as prologue. Since Alan Freed reputedly invented the term "rock and roll" music in the popular realm has consistently exhibited the distressing characteristic of disposability. Here today, gone tomorrow. Now you see it, now you don't. And so forth. Those practicing the craft have also behaved very much like the successive factions of the Christian Church, with each succeeding wave declaring itself defenders of the "true faith" and all others "heretics" and "faithless." The headbangers who tell us that alternative "sucks," for example. You can look it up. Some of you better put your dictionary next to you as you read, since you'll probably need it. The rest of you can follow along. The books are on the backs of the pew in front of you. Ha!

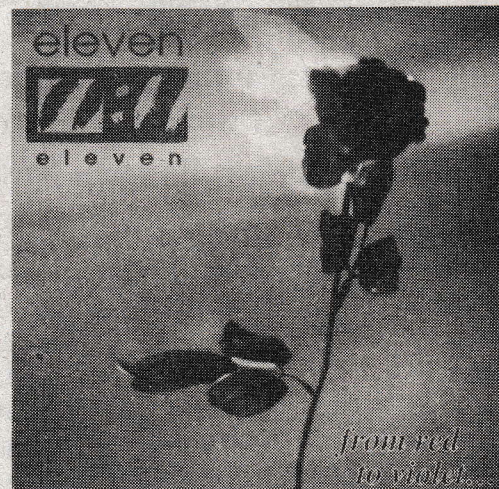
Seriously, though, do you suppose Frankie Avalon or Paul Anka realized that any meaningful megacareer they had was over in early 1964 as The Beatles invaded Ed Sullivan's Sunday night domain? Do you think Frank Sinatra knew his relevance was diminished the instant Elvis Presley began shaking his hips? (Only the current revival engineered by today's artists have returned him to respectability in the eyes of youth.) Do you think that any one of the big band leaders saw the end of their era as Bill Haley rocked around the clock?

Today, it happens much faster. The "flavor of the month" mentality spawns a scene in Seattle, the music makes it to the mainstream, and suddenly Garth Brooks renders it all to the dustbin. (Oh, yeah, guys, the TOP acts right now are not who you think they are. It took Billy Joel six minutes to push the latest "flavor of the month" group into oblivion. It took Garth Brooks even less time. And let us not fail to mention the soundtrack to The Bodyguard...) Hang on to your distortion pedals and acoustic guitars, boys. Pink Floyd is about to dent your egos. As Andy Warhol would no doubt observe, your fifteen minutes of fame is over. Something else is coming to knock off the next fifteen and it's not you. Life's a bitch, ain't it?

For those still foolish enough to follow the fads, I offer you the following suggestions. First, let's get serious. Master your instruments. May I remind you that Elvis was indebted to Scotty Moore and some other fine players for his rocking records in the fifties. The Police were head and shoulders above their fellow punk bands because they could flat out play. And because they could, they were not locked into making a series of soundalike records; they broke barriers and pushed pop to new levels. The Byrds created four successive albums so different from each other that they could hardly be recognized as being made by the same group. See if you hear anything on

Eric Clapton's August that sounds even remotely like Fresh Cream. These musicians were not trapped by their own limitations. Instead, for the most part, they remained a step ahead of the trends, and even created their own. Which brings me to suggestion two. Create your own trend. If everyone is playing distorted guitars with socks tied to their ears, get your sound to feature clean guitars and put arrows through your head or something. Or, heaven forbid, you may wish to use keyboards prominently, or develop great three and four part vocals. Which brings me to number three. If you can sing, develop the talent further and broaden your stylistic range. This does two things. First, if you write, and you are not the lead vocalist in your group, you may be better equipped to write melody for that person. Second, it will increase your value as a performer in the future. Imagine a group that sounded like the Butthole Surfers, but with Boyz II Men vocals. The striking quality of that kind of sound would draw attention instantly. Fourth, listen extensively to every album you can get your ears on. I personally have a collection of over 2,200 albums produced between 1957 and last week. And I've learned something from every single one.

Now, go graduate and be great!



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Nick Clemons Band

Nick Clemens, son of Clarence Clemens, returns to headline the first of the monthly original rock shows, featured at Crilley's Circle Tavern on the circle in Brigantine.

After a long summer of touring the East Coast with his band, "The Nick Clemens Band," it is expected to be a great show.

The other bands performing include some of South Jersey's area bands, "The Potholes," who have been rockin' Sea Isle City all summer long; local original favorites, "Zeke's Choice," and introducing their hard rockin' originals, the debut of "Sharkey's Machine."

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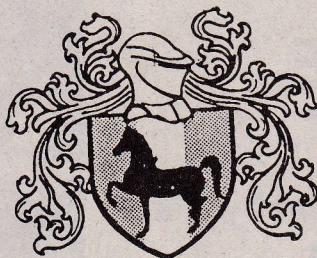


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THE ROLLINS BAND SAUSAGE HELMET

**Tower Theatre, Upper Darby, Pa.
August 18, 1994**

By BILL BENGLE

With fully half of its orchestra seats removed for this show, the Tower Theatre took on a much more intimate atmosphere than usual, one very reminiscent to the clubs at which bands like the ones on this night's bill could only be seen. But hey, it's the nineties and it's time for these bands to shine...

"We're damn glad to be here in the land of cream cheese!", chimed bass icon Les Claypool as he greeted the crowd following Sausage's set opener of "Riddles Are Abound Tonight." Thankfully, Claypool has been able to swing a tour in support of Sausage and their first release from his fledgling basement recording label, Prawn Song, in between producing other acts and playing with Primus just days prior at the Woodstock '94 festival. Though the crowd chanted "Primus Sucks! Primus Sucks!", apart from the presence of Claypool on the bass, any comparison between Sausage and Primus ends there. True that drummer Jay Lane and guitarist Todd Huth were both members of the original incarnation of Primus until other commitments (their wives) forced them to drop out and, too, the name Sausage comes from an old Primus demo tape, the fundamental playing styles differ greatly.

Huth was the unmoving picture of stoic concentration as he worked his mixture of banjo-like finger picking and tap-slide on "Prelude to Fear" and "Temporary Phase" while Les kept to his Carl Thompson 4-string fretted basses rather than the 6-string fretless monster he uses for Primus. Lane is much more of a steady groove player choosing subtlety over orchestration and was the perfect match for Claypool who downplayed his typical "lead" bass style for this band in order to strut more of his Larry Graham influence than the Geddy Lee. That's not to say there were no amazing chops to be seen, there were plenty during the round-robin solo sections on "Girls for Single Men" with its twisted guitar line parody of Robert Plant's "I'm in the Mood for a Melody," and most notably "Toyz 1988" during which the bass made the room shake like a California Earthquake.

Claypool did comment about how the Philly audiences "...were much livelier" in the past but I tend to think this audience was more intent on the music than the mosh pit.

Just a few minutes after Sausage left the stage, the Rollins Band, also fresh from their triumphant performance at Woodstock '94, made its entrance. Even though my ticket had them listed as the headlining band, somehow they got stuck in the middle with a shortened set time. However, they made excellent use of the time they were allotted.



Sausage

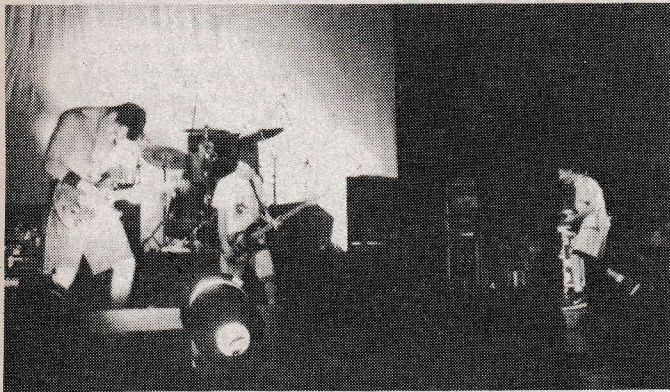


The Rollins Band

Photos by Chewy



**The
Jersey Devil
Lives!!**

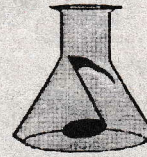


Helmet

With the stage bathed in plain, white spotlights they wasted no time launching into "Step Back," Rollins' wide-eyed intensity needing no warm-up as he, along with drummer Sim Cain, guitarist Chris Haskett and, now with a full year under his belt, bassist Melvin Gibbs, demonstrated their fully evolved version of the post punk hardcore that began to spring up in L.A. and D.C. by the end of the seventies. The pit did become quite a bit more "lively" as they ran through cuts from their latest release "Weight" including: "Alien Blueprint," the self deprecating "Icon" and "Fool," and the thrash/groove "Disconnect." Following cries of "Joe Cole!" from the crowd, Rollins focused his full passion and rage on "Chapter 4," a musical tribute to his best friend who was murdered during a robbery outside of their shared home, then on to "Civilized," a stunningly eloquent tirade against the rising tide of gun toting youth in which he simply concludes that "gun = pig," and shows off the growing power of these songs which have evolved greatly over the course of one hundred-plus shows they've done since debuting the material last October when they played across town at the Troc. The opening strains of "Liar" caused all the teeny bopper grungettes decked out in uniform, de rigueur fashions to pine at alterna-hunk Rollins as if this were a Beatles concert. They were, no doubt, unaware that in the song Rollins plays the role of a former lover as they pictured themselves a part of his world. Without a doubt the highlight of the entire set was a cut not yet on any album. "Paranoid" is a true story about Vietnam vet Bill Shields, who has written a pair of books for Rollins' publishing company, 2.13.61. Set to strange, angled experimental music recalling Gibbs' earlier work with Bill Frisell's Power Tools fusion band, Rollins' combination of spoken word and anguished screams accurately reflect the state of this man haunted by the ghosts of his past.

Last to perform was New York's Helmet and, although I'd always called bulls**t on their "Coltrane meets Sabbath" hype used to justify their multi-million dollar contract with Interscope I thought I'd give them a fair chance. They really did nothing to change my opinion of them. With their short cropped hair, they looked like a bunch of frat boys and their music seemed little more than party thrash, power chord metal, with lyrics set at about the same level. Still, they did play it with a million times more finesse than the average thrash band, to be sure. What few odd timed breaks there were became lost in a wash of distortion and feedback and really did not compliment Page Hamilton's much touted schooling in jazz improvisation, especially when he threw his guitar on the floor and stomped on it. They did have the coolest light show of the three bands. I was not impressed.

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By GINA MASON

Same time in August, same place, the Shore Mall in Pleasantville, and same cause, to benefit the building fund, the Egg Harbor Township's Police Athletic League's (PAL) held its 2nd Annual "Fair For All." Many of the volunteers returned to help out and there were many new faces. Along with the new faces, there were also a few changes. Last year, the Fair was behind the Mall, where passing travelers easily missed. However, this year the Fair was towards the front of the Mall, by one of the Fair's most generous sponsors, Boscov's, and extended out towards another major sponsor, the Towne 16 Movie Theatre. Of course, the biggest change was the arrangement of the Fair's amusements, games, activities, and the stage. The change in location did warrant less space, but this proved to be a beneficial factor in the Fair's overall success. With the festivities being so compacted, one could enjoy more at once, especially the entertainment!

Of course, once again In Tune Magazine got the chance to join in on the fun. Like 93's "Fair For All," In Tune supplied the Fair with three nights of live entertainment, each night taking on a different theme and bands that best suited those themes. On Tuesday, August 9th, opening night and the first Family Night, it was Country Night at the Fair with country dance lessons from Aggie Hancock and Jim Henry and two awesome bands, Orange Blossom Special and J.Z. & The Tone Bombs. On Wednesday, August 10th, it was Rock n' Alternative Night with the rockin' sounds of High Risk and the exceptionally melodic Eleven:Eleven. Then, on Thursday, August 11th, In Tune's final evening of entertainment and the Fair's 2nd Family Night, it was Rock n' Roll with the ever-so-popular Party Band, Thriller. With this line-up, there were no doubts for success.

Starting off with Country Night at the Fair, one could ride all the rides for just 8 bucks, pay lots of games of chance, eat lots of great tasting foods, learn how to do some country dances, and then exercise those new-found steps on the dance floor to the incredible country bands. Although, I didn't get the chance to learn the steps because I was too busy gorging myself and riding the rides. I did get to see the results of Aggie and Jim's dance lessons and the two bands that kept the people out on the floor.



ORANGE BLOSSOM SPECIAL

The first band to hit the stage was Orange Blossom Special with a multi-talented front woman, Carol DiLeonarde, who began on the fiddle with Rosanne Cash's "My Baby Thinks He's A Train," where she not only displayed one of her instrumental abilities, but also proved she could sing as well. From Janis Joplin's "Piece Of My Heart" to Reba McEntire's "Take It Back," her voice grabbed the audience's attention. She continually amazed

and entertained the crowd and kept the dancers going full force with yet another instrumental talent, her guitar in Confederate Railroad's Trashy Women, where drummer Martin Savery belted out his raspy style vocals. Martin also sang lead on other songs, including Wilson Pickett's "Mustang Sally" and a personal favorite, Stevie Ray Vaughn's "Empty Arms," where he definitely gave the crowd a sample of his ability to sing the Blues.

However, Martin wasn't the only one to share in the lead; bassist Dan Haines added in his rendition of George Strait's "All My Ex's Live In Texas" and guitarist Mark Conboy got the dancers riled up with Alan Jackson's "Chatahoochi" and their final tune, Garth Brooks' "Papa Loved Mama," during which he and Carol talked to one another with their instrumental, Mark's guitar and Carol's fiddle.

Although this talented foursome only played a set of cover tunes, they do have some originals that they are currently working on, written by Martin. They have incorporated one of them into a past gig and I, for one, am looking forward to more. Nevertheless, the crowd seemed to enjoy them, myself included.



J.Z. & THE TONE BOMBS

Next to hit the stage was yet another accomplished fiddle player, Jack Zawacki, with his entourage, The Tone Bombs. He immediately grabbed the audience with his fiddle expertise in Mark O'Connor's instrumental piece, "Bowtie." Then guitarist Danny Eyer got the audience going and the dancers back out on the floor, while he sang for all the workers in Aaron Tipper's "Working Man's Ph.D" and once again, Jack went to town on his fiddle. Of course, one song wasn't enough for the workers, so Dan sang another tune, Brooks & Dunn's "Hard Workin' Man," which he gave credit to not only the hard working men, but also the hard working ladies. This also was the first tune where Jack picked up his guitar and he and Dan played flawlessly together.

Throughout their set, the dancers continued to keep their feet going, even in The Tone Bombs' original, "Shake Them Blues Tonite." As a matter of fact, they kept the dancers out on the floor the entire time, with Dan's incredible vocal talent and the instrumental talents of bassist Joe Faunce and the ever-so-popular Ronno beating his skins. Of course, Jack and Dan's interchanging guitar leads added in a little flavor to their performance in many songs, including Garth Brooks' "Friends In Low Places," where Jack sang lead and Dan's rendition of Travis Tritt's "T-R-O-U-B-L-E." It almost seemed like the two of them communicated with each other using their guitars.

With all of J.Z. & The Tone Bombs' choice tunes, they seemed to cover a favorite for everyone. They even invited a fellow musician, Nancy Keller, from Midnight Fire, to do harmonies on the Jeff Healey Band's "Angel Eyes," which gave this tune a little more savoir-faire. However, Dan's Bluesy vocals in B.B. King's "Everyday" and Jack's impeccable performance on vocals and fiddle of the ultimate Charlie Daniel's Band tune, "The Devil Went Down To Georgia," had this writer wanting more. Unfortunately, their show had to come to an end. Nevertheless, J.Z. & The Tone Bombs did capture the hearts of their fans and even managed to add quite a few new-found fans to their already massive popularity.

Although the Night Of Country went over quite well, the next two nights brought forth three equally talented, yet distinctly diverse bands. Their styles ranging from flavorful rock, to a state of melodic ambience, and to classic rock and Motown, intrigued the crowd and added life to the Fair.

HIGH RISK

To start the second night off with a lot of character, local favorites, High Risk, took to the stage with a choice Gin Blossoms tune, "Hey Jealousy." With Chris Murray on lead vocals, their set was continually energetic and entertaining. Bassist Jim Somers and drummer Artie Branella provided a driving force, which accentuated the band's proficient style. Of course, John Kearn also added in a touch of flair with his keyboards and guitarist Chris



Reynolds' impeccable licks amazed and impressed even the youngest spectators.

With this incredible line-up of musicians, High Risk kept providing the audience with a variety of contemporary tunes, including Cheap Trick's "Surrender," Collective Souls' "Shine," and Pearl Jam's "Alive." Adding in classic favorites, Beatles' "Live & Let Die" and Cat Stevens' "Wild World," they further demonstrated their vast versatility. Even in Prince's "Purple Rain," they showed their immense abilities with Murray's adept vocal style and Reynolds' exchanging of guitars, starting out with his acoustic and finishing off with his electrifying electric.

Although High Risk put on a great performance, the show must end sometime. Fortunately, they finished off with an original tune, written by Chris Murray himself, entitled "Love Doesn't Work That Way." With Murray on acoustic and Reynolds on his electric, the blend was inspiring. For those of you who haven't seen High Risk perform this tune, just come on out to one of their shows and ask to hear it; you may like it, I do.



ELEVEN:ELEVEN

The melodic experience of Eleven:Eleven can truly be felt at a live performance. This presentation was no exception. Jeff Giuliani, with his portable keyboard in hand, began this melodramatic journey in their first tune, "Charade," just one of many they performed off their new "from red to violet..." album. Without hesitation, they continued with yet another song off their latest album, entitled "Violet."

Before introducing one of their newest tunes, not on the album, Jeff informed the crowd about the availability of CDs, cassettes, T-shirts and other Eleven:Eleven memorabilia and he also let everyone know that they would be donating a portion of the proceeds from their sales for this evening to PAL. They then performed not one, but two new songs, "Media" and "A Sort Of Sickness," which began with clouds of smoke.

Of course, in every good band, there just happens to be talented musicians; Eleven:Eleven happens to have a whole line-up, with guitarist Steve McQuaid's excellent riffs, Al DeNovellis' kicking bass, and all the way in the back, Rich Franchetta pounding on the skins. Along with Jeff, these guys keep that melodic tempo in orbit, which in their finale, an extended version of "Song Three," they did just that, finishing off with all instruments doing full force. This foursome just captivates their audiences from start to finish. If you haven't seen them yet, catch them, while you can!

THRILLER

The last evening of live entertainment brought back the only veterans to the Fair, Thriller. Even after an abbreviated set last year, Tom Pizzi and his gifted clan came back, because the cause is worth the effort. However, this clan is not completely the same; there have been some changes in the line-up, but needless to say, they still have what it takes to get people in the partying mood. Beginning with Queen's "We Will Rock You" and Stone Temple Pilots' "Plush" blended together, as if they were one song, Tom Pizzi got the party started.

Tom wasn't the only one to take to the mike; bassist Chris Dovi added in



Counting Crows' "Mr. Jones" and Gin Blossoms' "Hey Jealousy." In Meat Puppets' "Backwater," guitarist Scott Evans and keyboardist Michael Masiko shared with the leading vocals. Although the horn section didn't take part in any vocals, James Dennis on trumpet and Lee Nittle on sax really raised the temperature, especially in Arrow's "Hot, Hot, Hot." To finish off this wondrous array of musical talent, guitarist Allen Cassette added in with some backing vocals, along with skinsman Frank Miaone. Tom even dabbled with the keyboard in Collective Souls' "Shine."

Even though they do play a wide variety of rock and classics, it seems to be that Motown sound that really keeps the party alive, with some of their usual, like "Soul Man." The Commodores' "Brick House," and The Temptations' "Get Ready" (although they did do the Rare Earth version). Then, of course, Thriller just had to take the audience to the island of Jamaica with UB-40's "The Way You Do The Things You Do" and Ace Of Base's "Sweat." Yes, it was party time at the Fair with Tom Pizzi and Thriller. However, if you want the ultimate party experience, come out to Crilley's Circle Tavern in Brigantine any Monday night and party all night long with Thriller!

In Tune would like to thank all the bands who graciously gave up their time to support the E.H.T.'s PAL! We would also like to extend our appreciation to the electrical workers and the incredible sound man, Glenn Radler, who kept the show going strong. And last, but certainly not least, we'd like to thank all of the fans who came out and showed their support!

***All the above bands are listed in the band calendar section on pages 24 and 25.

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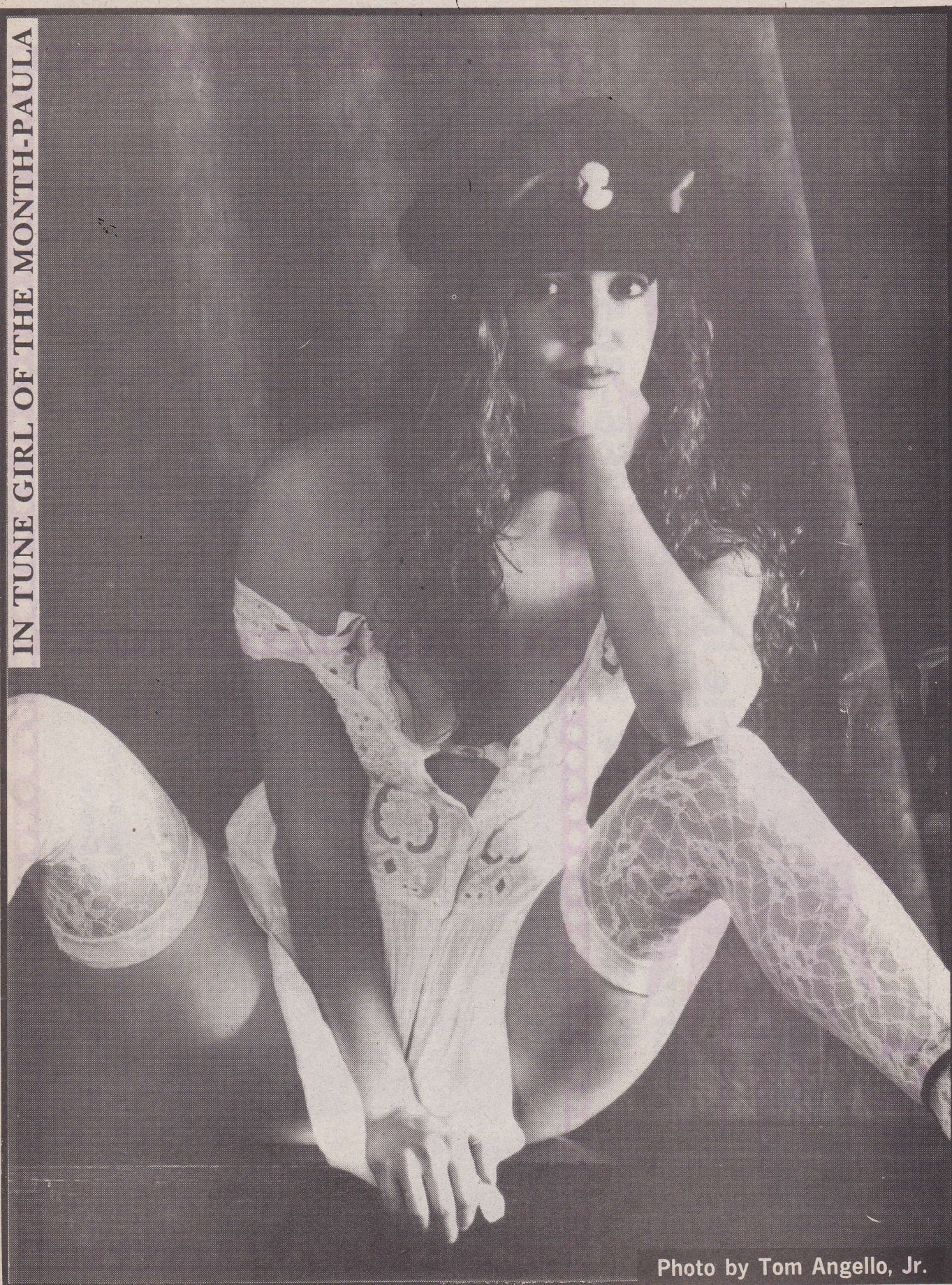


Photo by Tom Angello, Jr.

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September 29th



Tommy Conwell

September 23rd

September-October Entertainment Calendar

SUN	MON	TUE	WED	THURS	FRI	SAT
CANNON BALL PUB & GAME ROOM featuring Pool Tables, Dart Boards & Games				15 THURS <i>Rain</i> Alternative Nite \$1.00 Drinks 9 - 11	16 FRI ROSE HILL	17 SAT BIG RICK and the Rollers
18 <i>Orange Blossom Special</i>	19 THRILLER 8-piece Horn Band \$1.00 Drinks 9:00 to 11:00	20 ACOUSTIC FISH \$1.00 Drinks 9:00 to 11:00	21 BANSHEE Bikini Contest Cash Prizes	22 Kitty In The Tree Alternative Nite \$1.00 Drinks 9 - 11	23 Tommy Conwell	24 BIG RICK and the Rollers
25 <i>Orange Blossom Special</i>	26 THRILLER 8-piece Horn Band \$1.00 DRINKS 9:00 to 11:00	27 ACOUSTIC FISH \$1.00 Drinks 9:00 to 11:00	28 BANSHEE Bikini Contest Cash Prizes	29 Nick Clemens Band Sharkey's Machine The Potholes Zeke's Choice	30 TBA	1 TBA
2 <i>Orange Blossom Special</i>	3 THRILLER 8-piece Horn Band \$1.00 DRINKS 9:00 to 11:00	4 ACOUSTIC FISH \$1.00 Drinks 9:00 to 11:00	5 BANSHEE Bikini Contest Cash Prizes	6 11 - 11 Alternative Nite \$1.00 Drinks 9 - 11	7 Captain Black	8 THRILLER
9 <i>Orange Blossom Special</i>	10 THRILLER 8-piece Horn Band \$1.00 Drinks 9:00 to 11:00	11 ACOUSTIC FISH \$1.00 Drinks 9:00 to 11:00	12 BANSHEE Bikini Contest Cash Prizes	13 TBA Alternative Nite \$1.00 Drinks 9 - 11	14 Captain Black	15 TBA

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September 23rd
TOMMY CONWELL

C.D. REVIEWS



AROUND THE NEXT DREAM

Artist: B.B.M.

Label: Virgin Records America

By BILL BENGLE

B.B.M. is: Jack Bruce, Ginger Baker, and guitarist Gary Moore. Really, that should be more than enough to interest any serious music lover. If you need more prodding, though, let me make this bold, bold statement: This is a Cream album, pure and simple. Now, now, all you Eric Clapton worshippers, before you get into a tizzie, let's just consider, for a moment, that man's last few albums...huff said?

"Around the Next Dream" showcases the mature prowess of two of rock's living legends. Bruce and Baker play with a vitality which belies their years and would completely shame most players half their age. The beauty and power of the trio comes across swimmingly on this sparingly recorded disc as Gary Moore proves a worthy third, no small feat indeed. His playing does recall the late 60's Clapton, but without sounding like some hack imposter, especially on cuts such as "City of Gold" and "Why Does Love (Have To Go Wrong)" which echo Cream's heyday. Still, Moore manages to let more of himself shine on the very bluesy "I Wonder Why (Are You So Mean To Me)" and "Can't Fool The Blues," as well as the power ballad "Naked Flame." Jack Bruce's vocals are strong and as distinctive as ever (and his lyrics are still silly) and he even struts his Cello playing on "Where in the World." Ginger Baker simply proves, again, why he was well on his way to legend status thirty years ago, even without a drum solo.

Even though rumors are still bouncing around about a Cream reunion ever since their performance at the Rock & Roll Hall of Fame inductions last year, after hearing B.B.M., I could care less if Eric ever comes down off of his high horse. Just as long as B.B.M. tours the clubs, I'll be well satisfied.



TAKE ME TO GOD

Artist: Jah Wobble's

Invaders Of The Heart

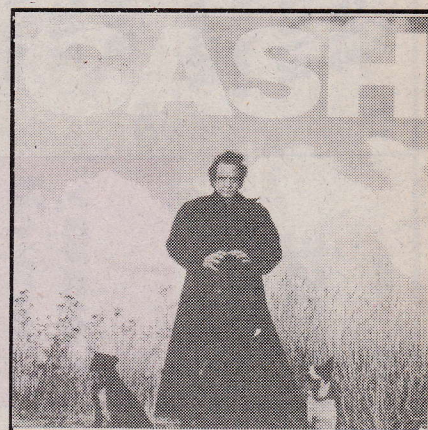
Label: Island Records

By BILL BENGLE

Without a doubt the release of the year (so far) has to be the new one from former Public Image Ltd. bassist Jah Wobble. Following the dismal movement of their "Rising Above Bedlam" release on Atlantic, Wobble has since taken up residence on Island which is home to Bill Laswell's groundbreaking Axiom label with whom Wobble has had a working relationship since P.I.L.'s "Album" which was produced by Laswell and since which has seen Wobble appearing with everyone from former Cream drummer Ginger Baker and Laswell's Material to the Orb and Steve Hillage, and more recently become involved with Peter Gabriel's world music organization WOMAD. Not bad for a London punk rocker who came within a hair's breadth of becoming the Sex Pistols' bassist before Sid Vicious' entrance.

On "Take Me To God," Wobble and cohort Justin Adams weave a sensual, bass heavy tapestry aided by a host of high powered players from around the globe. They effortlessly travel in and out of and combine such diverse music from the Tunisian desert to the Spanish main, from Algeria to the Jamaican tropics while maintaining a fine rock sensibility. There is nary a dull moment as these tracks segue one to another from the INXS like opener "God In The Beginning" with its driving beat and straining harmonica to the bouncy "The Sun Does Rise." There are spoken-word pieces with mood setting soundtracks "I Love Everybody" and "No Change Is Sexy" and a dance hall reggae dub "Amor/Amor Dub" featuring Chaka Demus and Pliers, even some fine jazz sax work "I Am the Music." The trance inducing rhythms and subtle textures of this fine piece of work are absolutely priceless, as are the cosmically spiritual lyrics.

Anyone who does not give this disc even a cursory spin will miss an amazing and satisfying ride. There aren't words enough to encourage a listen! Do yourself a favor, music lovers, it may just blow you away.



AMERICAN RECORDINGS

Artist: Johnny Cash

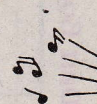
Label: American Recording

By JOANN TAYLOR

This has to be one of Johnny Cash's finest CDs. Just Johnny Cash and his guitar -- his voice and his instrument merge as one, as if coming from deep inside, from the soul.

This eclectic CD includes Kris Kristofferson's "Why Me Lord" as well as several tunes written by Johnny Cash such as "Drive On" and "The Beast In Me."

This is one CD you must include in your collection if you appreciate fine guitar playing and soulful music.



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Wagonhead, Jarra, Higbee And Friends

By MEG TIMSON

The weekend of August 25-27 marked the debut opening of a rock club in Atlantic City called "Six Shooters Rock Cafe." And judging from the turnout on Friday, this club has the potential to be successful enough to stick around for a while.

I made it out to the club on Friday, which was billed "Hard Rock/Heavy Metal" night, and three bands were scheduled to perform: "Wagonhead," a local heavy metal/hard-rock band; "Jarra," a not-so-local heavy metal band; and "Johnny Higbee and Friends," a hard-rocking group of some of the area's finest musicians.

First up was "Wagonhead," a kick-ass heavy metal/hard rock band who held their own considering the heavy weight they must have been feeling being the first to perform. If they were feeling nervous at all, it didn't show in their performance. They heated up the crowd and kicked-off the night. Lead singer Tim Blackman's voice was pungent and powerful as he belted out song after song, with Chris Bombeck and Bill Blystone never letting up on their screaming guitars. C.J. Jenkins on bass kept the beat going with drummer Ed Schweigel. They played about twelve songs of a fifteen-song set list -- twelve hard-rockin' songs such as "Angry Chair" (excellent guitars), "Cross-Eyed Mary" (Tim's vocals sounding awesome), "Thunderkiss '65," "Colorblind" and "The Wizard." They never dropped their energy level. As one song ended, they ripped into the next, not letting the crowd catch a breath in between, which didn't seem to be a problem -- the crowd was impressed. By the time the first licks of "Flies In The Vaseline" began, the crowd was completely won over, screaming and clapping with appreciation. "Wagonhead" sounded great, as a good band usually does. Blackman's an impressive singer and frontman, and if we're lucky, these guys will come back and play the club again soon. (No word on what they're doing in the meantime, unfortunately.) I wouldn't think twice about checking them out again.

"Wagonhead" ended their set and D.J. Nancy Ways kept the music up while the crowd replenished themselves. Next up was "Jarra," a heavy metal band with a good heavy metal sound -- thrashy, raw, driving. Although their set wasn't very long, they did manage to get in enough original material to be impressive. The force behind the band seems to be Kathie Jarra (hence the band's name), who doesn't hold back on any song and kicks ass, keeping the crowd's attention. Max Chau's pervasive bass caught my ear (playing with a pick) and Johnny Russian played some ferocious guitar. This was all held together by the fanatical beat of drummer Shane Diaz, who pounded the skins seriously on "Too Many Lies" (my favorite), a song which started out sounding sweetly melodic and slow, and built up progressively, finally ending with some serious guitar and drums. Kathie jammed some heavy metal into the crowd with "Eternal Love" and "Black Snow," showcasing her vocals and her stage presence. They ended their set with a heavy vocal "Injun." Kathie tells me that Jarra has a demo scheduled for release in Germany next month titled "Too Many Lies," which includes all of the songs performed tonite. Obviously, they've proven themselves worthy of a following, playing mostly N.Y. clubs around the Village and traveling to Europe in support of their demo. Jarra would like to visit A.C. again, maybe around Halloween. Look for them.

Again, as Jarra wrapped things up, Nancy Ways kept up the fervor of the crowd with music as "Higbee and Friends" prepared to take the stage. Johnny Higbee has been playing music around this area (and not-so-locally) for as long as I can remember (hey, Johnny -- remember "Skateboard U.S.A."? How long ago was that?) For the club's opening weekend, he hooked up with local musicians Gordon Carmen (guitar) and Michael Maiorano (bass) as well as guitarist Tommy Hawks and drummer Donny Vosberg, and they put together a show that got the crowd's blood boiling. They started things off with Higbee's own "Bad Side Of The Tracks," a good hard-rockin' tune that showcased the Jim Morrison-sounding vocal edge Higbee is capable of. This tune got the crowd off their butts (finally!) and on the dance floor. The club was becoming more and more crowded as the guys ripped into song after song, sending shock waves of guitar, bass, drums and vocals through the air. They performed originals, some Doors covers, and some incredible blues tunes that kept the dancers going until the very last note of the very last song. Higbee took a moment between songs to acknowledge the club's owner, Buddy Morton, then fired into "No One Here Gets Out Alive," which featured some heavy bass -- "Maiorano-style -- as only Maiorano can play it.

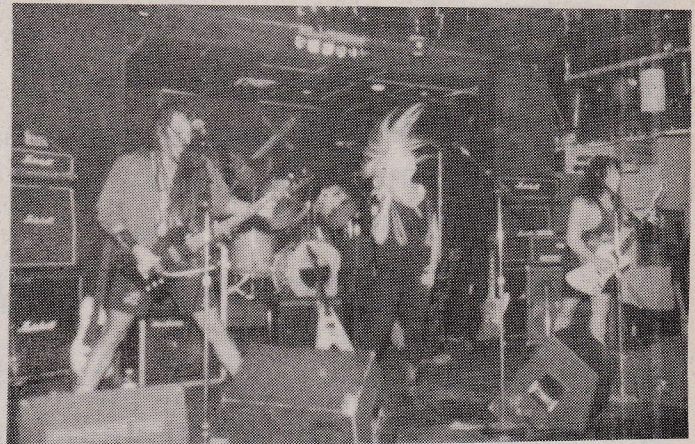
Carmen and Hawks were constantly grading off guitar licks as Vosberg pounded away, and a barefoot Higbee joined the dance floor, on his knees,



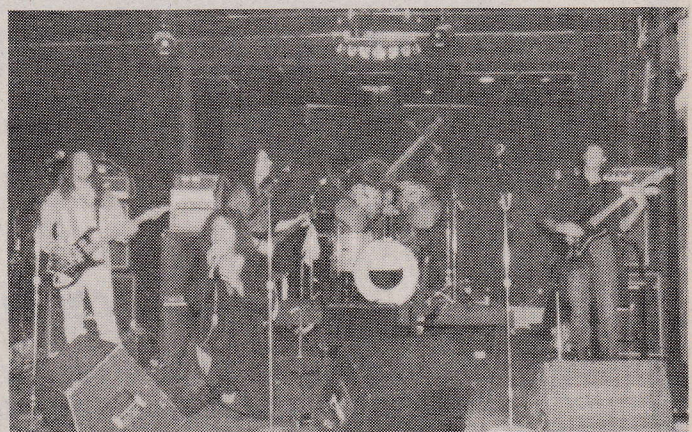
Wagonhead

wrapping his voice around the crowd. The guys ended the night with a bluesy "Little Red Rooster," the crowd singing along, rocking and dancing. The guys on stage weren't the only ones sweating and out-of-breath when the set ended. Yeah -- this club is definitely what these people needed.

Six Shooters will be host to some national acts in the months to come. But hopefully, the locals will always be welcomed to perform on their stage. I'm confident this club will be a great support to local area bands. I'm also confident this club will stick around for some time. Judging from their debut weekend, it would be hard to believe otherwise.



Jarra



Higbee and Friends

(photos by Ed Mason)

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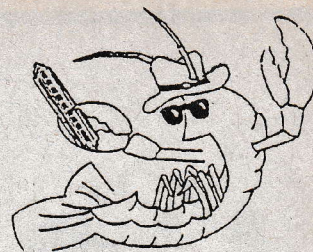
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LOBSTER BLUES SOCIETY CONCERT NEWS



By Ron Stinson

I hope everyone enjoyed this great Blues Summer! Now that Fall is almost here, I have some bad news for you!

The Lobster Blues Society is being dissolved. Unfortunately, my work schedule and days off do not allow me to effectively run the Blues Society by myself. As you well know, Big Rick Almon, Jay Kalb, and myself, as a team, put on many great shows in the area. I can no longer present these shows by myself. I have tried to recruit others but to no avail! I would like to take this time now to thank everyone in the Lobster Blues Society for attending our shows. Special thanks go out to Big Rick Almon, Jay Kalb, Joe Crilley, the Miller brothers, Ed Mason and IN TUNE, Chip Lamey and WLFR, WMID, WMMR, WZXL, The ATLANTIC CITY PRESS, Brian Wahner, Vic Misiewicz, Erna Walicky, Pete and Barb Antonacci, Steve Staiano, Bob Smith, Mike Dugan, Hooter Saslaff, The Muskett Tavern, Louies Inn and gang, The Barn at Smithville, Craig and OMAR'S, and Everyone who has helped the Lobster Blues Society through the last four years! If you are interested in keeping the society together, call me at 652-1315.

Now for the good news! I will continue to write for In Tune Magazine, and will continue to monitor and help out local blues musicians as I have in the past! My new column will be called THE BLUE WAVE. It will run next month, so keep In Tune!

Now for the latest concert update! If you missed Rod Piazza & the Mighty Flyers on Sept. 4, at Seasons, you missed a great concert! The place was packed, and the band was hot! Too Bad Jim opened for The Flyers and everyone had a great time! Popa Chubby was at Schooner's Blue Moon on Aug. 25. I could not make the concert but I heard good reviews.

Twin Sig Productions presents COCO MONTOYA, the lead guitar player for John Mayall and the Blues Breakers on Friday, September 23. Please call (609) 399-0663 for time and location. Also, Twin Sig will present



Rod Piazza & The Mighty Flyers at Seasons.

JOE LEWIS WALKER, on Thursday, October 6, JOHNNY CHARLES on Friday, October 14, and on November 4, ANSON FUNDERBURGH and the ROCKETS. Please call 399-0663 for time and location.

Have you tuned in to THE FREE BIRD, 102.7 FM, on Sundays, from 8 p.m. 'till Midnight? It's a new blues show featuring the best of Post Modern and Contemporary blues.

I'm out of time. If you have any ideas for my new column, The BLUE WAVE, feel free to write to me, care of In Tune Magazine, P.O. Box 333, Northfield, New Jersey 08225. Remember, NO BLUES IS BAD NEWS, and stay IN TUNE! SEE YA!

H.O.R.D.E. Festival '94

Mann Music Center
August 28, 1994

By BILL BENGLE

I wasn't really planning to write about this show, but sometimes I really can't help myself. Anyhow, since its inception the year after the success of the first Lollapalooza, and the failure of the Gathering of the Tribes fest, John Popper's brainchild, the H.O.R.D.E. (Horizons Of Rock Developing Everywhere), has continued to grow and thrive while virtually ignored by MTV in favor of "the other" festival. Still, with the success of this, and other, traveling multi-band gatherings the U.S. may finally have a properly established festival scene that may rival England's "Crusty Circuit" (Reading, Glastonbury, Stonehenge, Knebworth).

This year the H.O.R.D.E. features, along with the usual array of arts, crafts, political awareness booths, and overpriced food and drink, upwards of twelve bands on both the main (Mondo) stage as well as a second (Gonzo) stage sponsored by Greg Latterman and Brady Wood's AWARE organization, an independent group dedicated to furthering along smaller, quality bands through compilation CDs and word of mouth promotion.

At the Mann this year, ten bands provided a full eight hours of music under clear sunny skies. To sing the praises of each band would take far too much space, so I'll have to give you the Reader's Digest version of each. So, in order of appearance here's the H.O.R.D.E. fest '94:

Phat Mat (Gonzo): Missed 'em...tough dookie!

Psycho Moto Goat (Gonzo): From Hoboken, N.J., this trio is harder edged psychedelic and were definitely one of my favorites of the day. Imagine Monster Magnet having sex with the Jimi Hendrix Experience while Blue Cheer is playing on the stereo. Their 4-song demo CD "De-es-el" features a guest appearance by John Popper.

God Street Wine (Mondo): From N.Y.C. they did the club scene at the same time as Spin Doctors, Phish, and Blues Traveler, it's about time they got some. These guys prove that it's O.K. to dump one main influence (Grateful Dead) and switch over to another (Phish) because they can still pull it off. Their set was very danceable and upbeat and featured many songs from their forthcoming new album, but left me hungry for the real Phish who, unfortunately, have their own thing going on this summer and couldn't join in on this year's fest.

The Authority (Gonzo): Despite this band's growing popularity, they were a major disappointment. Their sound impressed me as typically generic NYC hard rock/funk and not much more than that. I wound up bagging their set in favor of a stroll along the midway.

Big Head Todd and the Monsters (Mondo): This Colorado trio has gotten a bit of FM airplay from their last release and have a new one on the way. While their ballady country-western sound isn't bad and much more exciting live than on disc, they still lacked a certain excitement and in the end were just there.

Screamin' Cheetah Wheelies (Gonzo): Helped along by surprise guest Allan Woody of the Allman Brothers replacing their injured regular bass player, the Wheelies provided some classic Texas roadhouse blues featuring some fine jamming and an SRV sound-a-like on vocals who managed to whip up much enthusiasm from the crowd.

Blues Traveler (Mondo): Princeton's favorite sons' set was a real treat. Loose and playful, even downright silly at times, Popper and company were at the top of their game playing cuts from their three albums while adding Santana-like riffs including Vince Giuraldi's "Linus and Lucy" and a full length cover of War's "Low Rider." Guitarist Chan Kinchla seemed to be more out front than usual but had no trouble lending the spotlight to young Dwayne Betts (Dickie's son) who traded guitar solos with Popper who was playing 12-string!

Rusted Root (Gonzo): Sporting four percussionists, two acoustic guitars, bass, and flute, Pittsburgh's Rusted Root was the biggest surprise of the entire day as they ran through their set featuring cuts from their Mercury release "When I Woke." Their world music emphasis came across with a bit of David Byrne-like charm and included African, Brazilian and Celtic influences. Easily the band with the biggest local support, the Gonzo stage area was utterly packed and the happily dancing crowd seemed more than a bit put off when the half hour set ended. Rusted Root is definitely the band to look for this year!

Allman Brothers Band (Mondo): The Allmans were something old, something new, something borrowed, and all blues. (O.K., O.K. I'm sorry, I couldn't help myself.) While an Allman Brothers show is always great, the idea that they are headlining the H.O.R.D.E. (as well as Carlos Santana playing occasional sets, too) kinda turns the whole thing into Hasbeens Of Rock Devaluating Everything, I think. Still, the band was way on the money, as always, with the biggest highlights being the extended "Jessica/Mountain Jam" combo, the acoustic version of "Midnight Rider" and the cover of Willie Dixon's "It's the Same Thing." Again Dwayne Betts came out to jam along with his dad and did a fine job of it. And, of course, they encored with "Whippin' Post."

So, there you have it, in a nutshell, the H.O.R.D.E. fest '94. Only one small complaint about it; after appearing at several New York state shows, G. Love and Special Sauce couldn't play the fest in their own home town. Oh well.

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band calendars

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- SEPT.
23 The Gateway, LBI
OCT.
15 The Gateway

HIGH RISK

- OCT.
28 Brownie's Lodge, Bargaintown
29 Brownie's Lodge

Blue Horizon

- SEPT.
10 WXTU Concert, Penns
Landing, Philly, 11:30-12:30
p.m.
10 Country Dance Barn,
Hamilton Township
16 Trib's Way Station,
Jennersville, Pa.
17 Trib's Way Station
20 Club Manhattan,
Holmes, Pa.
24 Seafood Fest, Mauricetown,
N.J. (1:00-5:00 p.m.)
25 Seafood Fest, Mauricetown
OCT.
15 Pumpkin Fest, Windsor
U-Pick Farm, West Windsor
Township (11-3:30 p.m.)
16 Pumpkin Fest
21 Trib's Way Station,
Jennersville, Pa.
22 Trib's Way Station



- SEPT.
16 Nick's, Alexandria, Va.
29 Six Shooters Rock Cafe,
Atlantic City

- OCT.
2 The Casbah, Philly
19 The Firenze, Philly

Weird Thing

- SEPT.
17 Corner Tavern, New Brunswick
24 BC's, Smithville
OCT.
8 BC's

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17 High Point Pub, Absecon
21 Rathskeller, Trenton State
College Campus, Trenton

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- SEPT.
14 Gilhooley's, Margate
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OCT.
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21 Six Shooters Rock Cafe,
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24 Seasons, Somers Point
OCT.
1 Fondacaro's, Egg Harbor
28 Cheers, Hammonton
29 Cheers

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SEPT.

- 10 WXTU 10th Anniversary Party, Penns Landing, Philly, (4:30-5:30 p.m.)
- 13 Brownie's Lodge, Bargaintown
- 16 Brownie's Lodge
- 17 Brownie's Lodge
- 18 DJ's, Bridgeton, (4-8 p.m.)
- 23 Seafood House, Manahawkin
- 24 Seafood House
- 27 Brownie's Lodge
- 30 Brownie's Lodge

OCT.

- 1 Brownie's Lodge



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- 17 Uncle Mike's Country Pine Inn, Mays Landing
- 18 Green Bank Inn, Green Bank
- 23 Black Cat, Absecon
- 24 Green Bank Inn
- 25 Green Bank Inn
- 30 Green Bank Inn

OCT.

- 1 Octoberfest, Smithville (noon)
- 2 Octoberfest (noon)
- 7 Black Cat
- 8 Galloway Municipal Building, Galloway (1-3 p.m.), rain date Oct. 9
- 8 Pleasantville Yacht Club, Pleasantville
- 14 Uncle Mike's Country Pine Inn, Mays Landing
- 15 Uncle Mike's Country Pine Inn

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SEPT.

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- 17 Harbor Inn
- 24 Fireside Tavern, Wildwood

OCT.

- 1 Octoberfest, Smithville (1-5 p.m.)
- 2 Octoberfest
- 8 Black Cat, Absecon
- 15 Fireside Tavern

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SEPT.

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- 18 Sweetwater Casino, Sweetwater
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OCT.

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Yes! There Are Still Complete Musicians Working In Rock.

By BRUCE PIKE

When we last left the story in late 1991, eight of the world's most incredible musicians were completing a tour of the world behind an album that was largely the brainchild of the "suits" that run the music industry. Those musicians were collectively known as Yes while the album in question was called *Union*, and though the stage performances were excellent, the album was anything but a true union. Four of the members had already broken away from the group long prior to that tour (Jon Anderson, Steve Howe, Bill Bruford and Rick Wakeman) and had released an album of their own and were busy working on a second one. At the same time Trevor Rabin, Chris Squire, Alan White and Tony Kaye (four fifths of the Yes that had created *90125*) were working on material for a new Yes album using Billy Sherwood (ex-World Trade) as a new vocalist to replace the departed Anderson. The record company (Arista) strongly suggested that they combine tracks from both of the sessions for the one album and a subsequent tour, a tour not everyone in the Yes camp was happy with.

As a result of those kinds of business decisions made for them, Trevor Rabin decided he'd had enough unless he was allowed by the "suits" to take the group into uncharted territory by recording their latest album directly onto computer hard disk, utilizing no tape whatsoever. The result is the best recorded album in the history of rock. Oh, yes, the band was also scaled back to the five players who'd created the successful albums of the 1980s. But then, these kinds of changes are nothing new for a band that has spanned 25 years and included a dozen different musicians in that time.

What comes next is typical. Following the release of the new LP, *Talk* (Victory/PLG), Yes took to the road, but again, with a technical twist. The band employs not only a quadrophonic sound system on the road, but uses cutting edge technology to bring even better sound to the audience. Dubbed "Concertsonics," the listener is treated to a headphone mix of the stage sound broadcast to a Walkman-type receiver. This revolutionary tour stopped in Philadelphia on Friday, August 26 for a show at The Spectrum, the band's 25th visit to the venerable venue.

Opening with the introduction to "Perpetual Change," guitarist Rabin went directly into "The Calling" from the new album introducing all present to the beautifully structured Yes vocal style and the later-period power that have become the trademark sound of the band. In just five minutes, Yes demonstrated again their superior instrumental and vocal prowess, slamming and grooving through a highly complex arrangement leaving the listener to wonder what they could possibly do that was any stronger. We didn't have to wait long to find out. A dynamic rendering of "I Am Waiting," a groove-driven "Rhythm Of Love" and an expansively beautiful "Hearts" followed, showcasing the changing and complex ensemble playing so distinctive in Yes music for the last 25 years. By the time the group got to "Real Love" from *Talk*, it was clear that the group was having an exceptional evening. Rabin showed himself to be a master at "slash and burn" guitar technique, while Alan White continually displayed his absolute mastery of the drums with both power and subtlety. Once Yes launched into the *Fragile*-era classic "Heart Of The Sunrise," highly underrated keyboardman Tony Kaye came on strong, sounding virtually identical to Rick Wakeman's original

recorded version. (He must have taken copious notes on the 1991 tour!) The perfunctory "Owner Of A Lonely Heart" was given new life with a slight alteration of the groove by White and bassist Squire, and was preceded by the introduction to "Make It Easy," a track only available on the boxed set *Yesyears*.

Longtime Yes fans often bemoan the loss of Rick Wakeman, but they were in for a shock when Rabin put down his guitar to reveal his classical piano training as he played an exhilarating piano solo which nicely segued into the introduction to "And You And I." As many times as Yes has performed this piece in concert, this night's performance was among the best you'd ever want to hear. Anderson was his usual vocally-stunning self and both he and Rabin performed the initial section flawlessly on acoustic guitars.

Yes did not disappoint the faithful as they continued the show with "Where Will You Be," "I've Seen All Good People" and "Walls," but, of course, the best was yet to come with a finale of "Endless Dream" from the new album. This piece again featured Rabin on the piano introduction, the band kicking the initial power chording with the impact of a heavy metal band. By this time the group was so tight they could stop on a dime and give you nine cents change, and they executed the intricate high speed figures, twists and turns in the opening section like a precision machine. In the twenty-plus minutes it took to perform, "Endless Dream" proved to be what Jon Anderson described as a "classic piece of Yes music...music of a different sort" dealing profoundly with the meanings of life and death, and taking the listener on a

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long "audio" journey.

The encore was a truncated version of "Roundabout" followed by a surprise rendition of the Jimi Hendrix classic "Purple Haze" with the audience singing "Excuse me while I kiss the sky" *en masse*. A tremendous closer for a tremendous performance.

Yes was augmented all evening by the aforementioned Billy Sherwood playing a host of different instruments and adding vocals to the mix. The audience was great as well, coming to watch and listen to a show rather than to put one on themselves, and the Clair Brothers' sound system for the performance was the best I've ever heard at The Spectrum. And if your Walkman had the capability of recording, you could have taken the performance home with you to listen to again and again thanks to the "Concertsonics" broadcast into the house.

Many of us in music who are in pursuit of improvement have a tough road ahead of us if we wish to achieve the excellence of this Yes performance. The emphasis was on complete music, not posturing or showmanship. Those who witnessed it know what I'm talking about. If you weren't there, I highly recommend either seeing them in South America this fall, or, failing that, go down to the local record store and get a copy of *Talk*. The show and the album are truly masterworks of a kind we get very few chances to see or hear, but these qualities have been a hallmark of the Yes story since the beginning. Hopefully, the final chapter of the story is yet to be written.

--Bruce Pike

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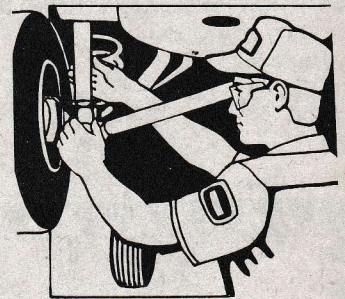
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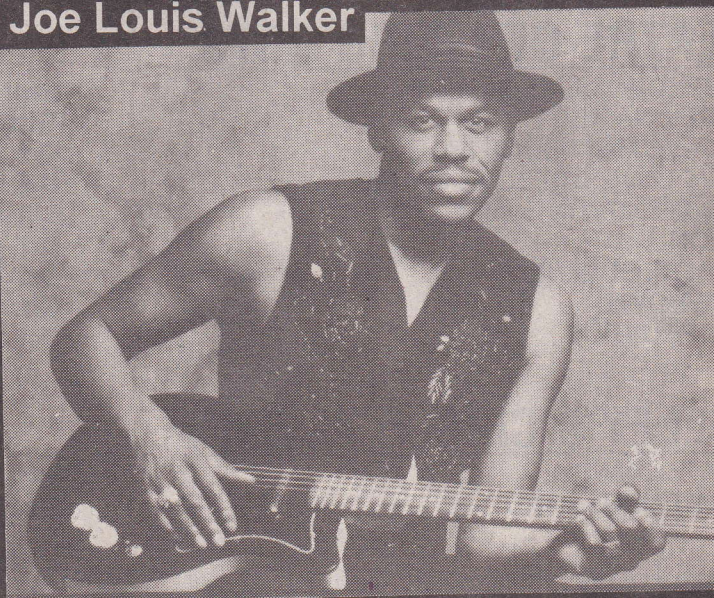
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